/1121 cont./

769 resembling a yamalaŕemóins into each ξέξεγι celebration, even if no one had died meanwhile. During this ceremony they vividly remembered in particular those persons who in former years had taken a very active part in the affair. The other groups now and then imitated this custom. While it was going on, the participants, each to himself, thought about the deceased person whose loss was most painful to them, and they painted themselves to indicate the manner of his death. A true Yamana can never quite forget his dead, even though their names are no longer mentioned.

765 It has already been mentioned that for a few days the nearest relatives of a deceased person take almost no nourishment.
262 Their neighbors and friends generally follow their example, especially if a murder is being mourned. Formerly even children were made to fast, and everywhere there was strict quiet. In order to carry out all this undisturbed, /1122/ the mourners sometimes retired into the nearby woods and stayed there for a few days and nights, weeping and moaning beside an open fire. After that they returned to their dwellings. The women who told me this were unstinting in their admiration for the hardiness of their countrymen of former times and frankly confessed that they themselves lacked the strength and perseverance for such feats.

•767 Although everyone willingly participates in a song of mourning, there is a type of wailing woman who may on occasion assist someone. A person will invite these women if he himself has no near relatives, for with the loss that death has inflicted upon him he feels his isolation all the more painfully. Shame also plays a certain role in the case of a person who clearly feels that the death he mourns is a punishment for wrongdoing and who is made conscious of it by others. During the first few days nature quite impetuously demands her rights and the mourner expresses his grief without restraint; later he is sometimes overcome by consciousness of his guilt. According to ancient custom, the lamenting, groaning, weeping, and singing must continue for several weeks. Sometimes distant relatives or friends chosen at random are given this duty. On occasion, as so-called amémuru tšiaqwaja, they render an outstanding performance. Men also may do this, and they act on special invitation; indeed they are enlisted, so to speak, and receive some reward for their efforts. These so-called weeping women simply repeat the customary

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767 monotonous melodies, and if they are tired they content themselves with humming a barely audible, continuous hää hää... on the same pitch. It is these weeping women in particular who again and again refer to Watashíjwa and who ceaselessly repeat one or another of the ancient formulas of mourning. BD:653 gives yiñña and yiñkipa with the meaning "mourner" /cited in English/; arnémutu tílagwaja has the special meaning "weeping women."

765 533 An attentive observer will note that the Yamana vividly and often recall their dead and that, as Bridges (c):332 tersely expressed himself, "mourning was strictly observed." Individual persons often gather together to sing songs of mourning, even when there has been no immediate death. The most common term for this is tílagwaja, or tíllagwaja, which emphasizes the private, everyday, inconspicuous nature of the performance. Only a few persons join in a tílagwaja, namely, the relatives and their intimate friends. There are no special invitations, and no involved preparations are necessary. The simple painting of mourning and participation in the singing suffice for all. Thus a person who is seized with grief for his beloved dead initiates /1122/ a tílagwaja, and he can count on an immediate response from those close to him. BD:398 gives tellaja, "being mourners or in mourning for the dead" /cited in English/. If tílagwaja also means a person who is mourning, it is clear that, like a deep groan, it is meant to point to the grieving person when it is repeated in the cries of lamentation addressed to Watashíjwa. Usually it stands at the end of a prayer and a request, and it could be translated as: woe is me, I am in mourning, how sad I am, this is the reason for my sorrow, and so forth (p. 989). Now and then lílima takes the place of tílagwaja. Strictly speaking, the former is a song by means of which one gets in touch with any kind of spirit. A person who mourns the dead recalls their souls to his own memory, as it were; he feels that they are near, devotes all his attention to them, and once more is with them. An association with them such as people enjoy in everyday life, however, cannot take place. Hence the pain of separation from these soul-spirits gains the upper hand again, and that is what the grieving person, full of despair, puts into his lílima cry.